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ABSTRACT

This study attempts to show the intrinsic connection between the verbal and nonverbal components of human communication. It suggests that consecutive interpreters should not transform spoken language into what amounts to an incomplete form of the corresponding written language, but that they should transfer gestures of the source language and culture into the equivalent gestures of the target culture. It proposes that meaning is language-specific and so cannot really be transferred from one language to another. Without kinesics even less of the original meaning is transferred and the chance of distortion of meaning is increased. The research design involved a videotape of two American students acting as a brother and sister having an argument. Several pairs of foreign students were videotaped doing a consecutive interpretation of the original performance in their native languages. A third group of foreign students were shown the video portions of the foreign language versions and were asked to identify the language and subject matter and then to write running commentaries. The reports in this paper cover the interpretation of the dialogue into German, French, Brazilian Portuguese, Japanese and Tagalog, and include a complete description and illustrations of the gestures in several video frames. Suggestions for further research conclude the report. (AMH)

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Fifth International Congress of Applied Linguistics
University of Montreal, August 1978 Section on Translation

The use of gestures in consecutive interpretation

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INTRODUCTION

The problems of translating a written text from a source language into its written equivalent in a target language have been covered by Nida (1964 and Nida and Taber 1969). For the science of interpreting an authoritative listing of the problems is not yet available. Translating and interpreting share many features but also differ radically in more ways than is commonly acknowledged.

The difference in style between written and spoken language is real, but quite superficial compared to the fundamental diversity in the biological production and perception of these two means of communication. One can talk "like a book," but only about a third party, not in direct dialogue. One can not say: "I insist--and while saying this word I bang my fist on the table--that you--and while saying this I point towards you--and nobody else--while I say this I shake my head--is going to deliver the letter. And I hereby give you the letter and leave the room without giving you a chance to reply."

Written language makes use of the same channel to express the verbal as well as the nonverbal aspects of the speech act. The vocal-verbal component is expressed by the letters and the vocal-nonverbal and paralinguistic components are expressed by punctuation marks, underlinings, diacritics, and variations in the print by the use of italics, heavy type, and other graphic devices. The kinesic-nonverbal aspect of the speech act is expressed in writing through a linear description of the movements or by single words preceded and followed by a line, such as--bump...bump--. The synchrony of kinesics and verbalization is artificially separated by the writer and has to be reconstructed synchronically by the reader. Written language is perceived visually, but cognitively it is understood like oral language. Reading is a trans-modal process.

Spoken language, on the contrary, does not necessitate the transfer of modalities. While written language is uni-modal in its manifestation, spoken language is bi-modal. It is produced visibly and orally, and it is perceived visually and aurally at the same time. It reaches cognition directly in these same two modalities. There is also no delay in the description of the two synchronous events, gesticulation accompanies verbalization.

Languages differ in their form and in the way the form is used. The importance of the ethnography of speaking is by now fully recognized. What is not yet universally included in the study of language is the form and use of kinesics, how and when the speaker and the hearer act nonverbally, not to mention the intricate relationship of verbal and nonverbal communicative behavior (von Raffler-Engel, 1975, 1977). The role of the translator and the interpreter is generally well defined.

What needs exploring is how the preconceived image of the interpreter affects his professional performance. In an official congress, and even more

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so in a political encounter, the interpreter is supposed to stay in the background, to be as unobtrusive as he possibly can. He is not necessarily introduced by name and is supposed to be a voice only. This paper is not suggesting that the interpreter should take an active part in the communicative interaction in which he functions as intermediary. His role is precisely that of being an interpreter, not an initiator. This paper suggests that the consecutive interpreter fulfill his role, but that in it he perform his function faithfully and adequately, that he interpret spoken language for what it is, spoken language, and that he not transform it into what amounts to an incomplete form of the corresponding written language. As of now the interpreter, conscious of his subdued role, keeps his body as still as possible. Whenever the original speaker has put particular emphasis on some part of the speech act by intensive gesticulation or shift of posture, at the most the interpreter will stress that part by raising volume and/or pitch. Rarely, if ever, will he actually bang his fist on the table in imitation of the original speaker. In the hypothetical case of the substitution of the raised voice for the gesture of fist banging, the interpreter has substituted one modality for another, the auditory for the visual. In case the original speaker, himself, actually raised his voice while banging his fist, an element of redundancy would be lost in the interpretation, thus diminishing the impact of the message. More disturbing is the case of a speaker very animately gesticulating throughout his speech and whose message is interpreted without such bodily animation.

In such a case, the audience first sees the speaker's nonverbal component without understanding his verbal component and subsequently hears an understandable version of the verbal component without seeing the nonverbal component. This situation is similar to reading a description of gestural behavior before one reads the words. In reading, this is the expected pattern and not difficult to cope with because the reader can adjust his time and proceed as slowly as he needs to. In listening the situation is quite different. The timing is totally controlled by the speaker. In addition to the time factor, the listener may not have concentrated on watching the original speaker as he relies entirely on the subsequent interpretation for having the message conveyed to him. Even if the audience looks intensely at the original speaker before listening to the interpreter, this pattern still does not represent the normal listening situation and may, therefore, become unduly fatiguing.

RESEARCH DESIGN

We felt that the interpretation of a speech act without the full and undistorted coverage of all its components was unnatural and that this was due to the behavioral restriction imposed on the consecutive interpreter in reason of his established role. It was out impression that this was not likely the way a speech act would be either paraphrased or interpreted by non-professionals in a spontaneous situation.

We asked two undergraduate students at Vanderbilt University to act the part of a brother and sister having an argument over money matters based on a script we had prepared for them. Their performance was videotaped and their dialogue eventually went as follows:

F: Well, it was your idea in the first place.
M: What do you mean my idea? I didn't plan to run out of money.
F: Ok, Ok, let's just sit down and think sensibly. I know. We can move back to our home town, live with the family, and all our problems would be solved.

M: Maybe. But that would mean I'd have to give up my job here.
F: Yeah. Well then, we plan our money more carefully.
M: That's what I've been doing.
F: Well we have to do it. What else can we do but plan our money more carefully?
M: Maybe you're right. Things could be worse. We both like our jobs.
F: We can stay here and make ends meet.
M: Yeah we've been pretty fortunate. We're not starving.
F: Than our problem is solved.
M: Right. From now on we plan every penny.
F: Every penny.

We subsequently divided the videotape into short sections which we showed to various pairs of foreign students asking them to do a consecutive interpretation of the tape into their respective native languages (see Appendix). They did so one pair at a time and their performance was videotaped. In addition to the foreign students we asked two pairs of American students in the same fashion to repeat what they heard (and saw) on the model tape. Each subject filled out the following questionnaire:

SUBJECT NUMBER: *1*
NATIONALITY: *Indian*
NATIVE LANGUAGE: *Tamil*
OTHER LANGUAGES SPOKEN: *English, Hindi (German, a little bit)*
MARITAL STATUS: *Single*
SPOUSE'S NATIONALITY:
PARENTS' NATIONALITY AND NATIVE LANGUAGE:
FATHER: *Indian*
MOTHER: *Indian*
AGE (BIRTHDATE): *13/3/1954*
SEX: M F
DATE ARRIVED IN U.S.: *Aug. 22, 1976*
WHERE LIVED IN U.S. (CITY, STATE, DURATION OF RESIDENCE):
Nashville, TN
HOW LONG HAVE YOU KNOWN ENGLISH? *15 years*
WHERE AND HOW DID YOU LEARN ENGLISH? *In India, in school*

I agree to be videotaped for this experiment.

_____
(Signature)

Subsequently we showed the video portion of the interpretation without sound tract to another native speaker of the pertinent language who was to act as an independent judge. Two questions were asked of the viewer: (1) What language do you believe the persons you just saw on the television are speaking? (2) What, in your opinion, is the topic of their conversation? Every judge immediately identified his native language and very quickly also told us that they were having an argument. We then showed the silent tape again asking the judge to write down a running commentary. Most judges believed that the subjects were husband and wife having an argument over something and that they made peace at the end.

ANALYSIS

Eventually we hope to cover the whole dialogue and analyze all the pairs that have been recorded. So far, we have analyzed the interpretation into German, French, Brazilian Portuguese, Japanese and Tagalog.

The audio part of these interpretations has been transcribed in its original and has then been retranslated into English for our convenience. The retranslation was done by a third party to avoid the verbatim influence of the original English version of the model tape.

Consequently, we matched all the compatible sentences in the model with those of the interpreters on a sheet of paper. We then selected the first female and male utterance, the final statement, and three utterances in the middle chosen at random. After this we entered into the main phase of our project. We used two television sets. On one we kept the model tape and on the other set we ran the interpreters' tapes. We gradually matched the kinesic behavior of the model with the kinesic behavior of the various interpretations during the corresponding utterances. In selecting and describing the salient body movement in each series of corresponding pictures the senior author and the first junior author made certain they had inter-rater agreement on all points of selection and description. The agreement was always total and rarely was there even any discussion. The first set of corresponding movements was photographed by clicking the camera as rapidly as possible while the tape was running at normal speed. The developed photographs were then given to an artist who produced drawings of the motions following the descriptive design used by Scheflen (1973). For lack of funds the remainder were analyzed directly from the tape, viewed at normal speed, high speed, and slow motion, in frozen frames, and in backward motion.

The body positions were analyzed according to the referential scheme proposed by Walblott (in press) and based on the work of Frey and his associates (1970, 1973, 1976). (See Figure I.) The body is divided into a syntagmatic axis along the waist and a pradigmatic axis from the middle of the nose through the navel. The gestural behavior was categorized following Ekman's (Ekman and Friesen 1972) division into illustrators, emblems, and adaptors. We distinguish a non-repetitive, "single" motion from a repeated "multiple" motion, like the waving of the hand in leave taking in source and target language.

DESCRIPTION OF SELECTED FRAMES (see illustrations)

FRAME I (see Illustrations A-B)

F: Well, it was your idea in the first place.

Model

The sister is standing facing the brother sidewise, the right hand touches her slightly bent forehead, the left arm is hanging down alongside the body. She then turns 90 degrees so that her body is parallel to that of the brother. Then she begins talking while swinging abruptly around to the former position facing the brother at right angle. She drops right arm down from her head and lifts left arm to the height of her waist, bending it at the elbow, a span removed from the body. The forearm is stretched out with the hand in direct continuation of the forearm, and the forefinger in a pointing gesture. At the end of the sentence she turns again 90 degrees to parallel the brother, and puts both hands on her hips, thumbs back and fingers foreward.

American I

Very similar abrupt extension of arm and forefinger, equally single motion, the pointing gesture is of shorter duration as the arm is retracted more quickly.

American II

Has hands on hips throughout the utterance. Bends head forward in a multiple nod.

German

The sister starts extending both arms at 90 degrees, palms up. Both forearms move up and down twice between the height of her chest and the navel towards the brother. Both hands are palms up and fingers spread apart. Both arms go down along the body.

French

The right arm is extended at 30 degrees. The whole hand points at brother rather than the forefinger. Multiple hand motion of waving up and down twice.

Brazilian

Left arm hangs along body. Right forearm is extended from waist height to shoulder height, hand waves repeatedly in air. Then hand touches forehead. Then the arm is extended 40 degrees from the shoulder and bent 90 degrees at elbow when the forearm is lifted to nose height, with forefinger stretched out towards brother in pointing position.

Japanese

Brings both arms to waist height, always close to body until the hands are folded in front, the right hand is clasped over the left hand. Then moves hands slowly upwards once, always close to body.

Tagalog

Sister lifts arms from along the sides of her body to waist height, stretching them out toward brother. Both hands form pointing gesture. This formation is of extremely brief duration; the arms are quickly retracted to the previous position.

FRAME II (see Illustrations A-B)

M: What do you mean--my idea? (I didn't plan to run out of money.)

Model

The brother is seated, chest bent forward, legs spread apart, left hand under chin, right hand with elbow on left knee, forearm slightly downwards in direction of right leg, hand hanging down almost touching left shank. When sister starts talking he bends forward a bit more and turns head in her direction.

When she is finished he gets up turning whole body in her direction and starts talking while swinging both arms foreward by bending them at the elbow in her direction. Right arm is at 40 degrees from waist and almost touches sister's elbow. Left arm follows this movement more with a slight delay and never reaches up quite as high and as much foreward.

American I

The brother is standing with both arms in front of himself, forearms hanging

close to body, bent 120 degrees at elbow toward his navel, the left hand clasps the right wrist. When sister speaks he turns his head sidewise towards her. When he speaks he bends his head slightly forewards by extending the neck. The forearms are lifted to the height of his stomach and disjoined. The upper arms are bent backwards from the shoulder so that the elbows no longer touch the waist. Then he lets both arms fall down along his sides but without contact with his body.

American II

The brother had both hands on his hips. When he starts talking he drops the left arm along his side and brings the right arm to chest height bent at the elbow. The hand is flat on the upper chest. The whole torso is bending forward and he shakes the head sidewise in multiple motion.

German

Brother has hands on hips when sister speaks. When sister extends both arms he lets his arms fall down alongside his body. When he begins speaking, his body tenses and in a rapid motion he lifts his forearms to waist height and stretches them out forward, hands also stretched out to full extent.

French

Brother has arms crossed in front of waist. When he speaks he leaves arms entwined but pushes them slightly foreward and shrugs his shoulders when he says: "Comment? Mon idée!" He shakes head slightly throughout this utterance.

Brazilian

Brother has arms bent at elbow at 90 degrees, forearms stretched out straight and in the direction of each other so that hands which are also stretched out end up touching at the fingertips, left thumb over right thumb. Then, in preparation of his speaking turn, he opens the arms at the shoulders and the hands open at full width, the tips of the thumbs touching, pointing at sister. When he speaks, he gazes intensely at her, waves his hands up and down in multiple motion, and shrugs his shoulders.

Japanese

At the outstart brother has hands clapsed in front of his navel. When he speaks he lifts the left forearm to the height of his chest and the right forearm to the height of his waist, hands stretched out. Then he returns to exactly the former position with hands clasped at navel height.

Tagalog

(The translation of this passage is somewhat free.) Brother has hands in pockets and shrugs shoulder very slightly.

FRAME III (see Illustration C)

M: Maybe. But that would mean that I'd have to give up my job here.

Model

Brother puts his hands down and then moves them upwards. Strong eye contact with sister established at the start.

American I

When saying "Maybe," brother moves his head upwards and towards sister with whom he establishes eye contact. Then he moves his head down looking at the floor. Both arms are parallel to his sides throughout the utterance.

American II

Brother starts looking away from sister and then moves head back towards her to establish eye contact. Right hand is in parallel position along the side of the body. Left hand is brought to upper chest, forefinger pointing to himself, touching chest twice.

German

Brother's head is bending down slightly. He faces sister but looks at the ground. His elbows are at the waist. Both hands are in form of fists and moved up and down rapidly for the duration of the word *job* (pronounced *chop*).

French

Brother moves slightly backward and establishes strong eye contact with sister.

Brazilian

Brother shifts body sidewise, establishes strong eye contact with sister, stretches hands out.

Japanese

Brother has an almost imperceptible amount of body motion, his hands are clasped at navel height. Looks strongly at sister.

Tagalog

(The translation here is extremely free.) Brother is very active kinesically throughout his utterance. At first he uses an adaptor rubbing his hands against each other in front of the midriff. Then he puts the left hand on his hip, right arm hanging beside his body. Then the right forearm is stretched forward, elbow at waist, the hand hangs downward with index pointing to the ground. At the same time the left hand is brought from the hip to fall parallel to the side of the body. Then the right hand is dropped along the bodyside. Eye contact between brother and sister is established firmly with the word *trabajo*.

FRAME IV (see Illustration D)

M: That's what I've been doing!

Model

Brother straightens torso with a slight bent backwards. His elbows are at waist and his forearms are raised to nose height. Then the whole arms are thrown into the air.

American I

Brother's elbows are at waist, forearms expanded almost full length, at the height of his upper chest.

American II

Brother raises right forearm to chest height with hand pointing to himself.

German

Brother bends down forward slightly at waist and more pronouncedly with his head. Raises his right hand from the forehead over his hair to the back of head. (The independent judge described this gesture as "so particularly German.")

French

Brother throws out his arms laterally, at 120 degrees from midwaist, the elbows remain at waist height but at a span's distance from body, the forearms are raised to chest level.

Brazilian

Brother extends his arms at whole length, at the height of his shoulders. His hands are outstretched and move in multiple waves, in a slightly more fronted direction than the forearms.

Japanese

Brother has his hands in his pockets and moves them very slightly with an upward stroking motion.

Tagalog

(The translation is accurate, but the concept is expanded at the end.) Brother is extremely active kinesically. Brings forearms up from alongside body to waist height, palms up. Alternating one arm up and one down, he vigorously moves them up and down in rapid multiple motion, the fingers also move.

FRAME V (see Illustration E)

M: Maybe you're right. Things could be worse. We both like our jobs.

Model

Brother is quiet kinesically. At the word *our jobs* he raises his hands which were on his knees (he is seated) to waist level, arms stretched out at body width, hands open, palms facing each other.

American I

Brother's arms are alongside his body. Both hands move up and down in multiple motions, palms up.

American II

Makes use of adaptors: at first he scratches his head with his right hand, then he touches his face.

German

Brother turns slightly, shrugs shoulders, stretches out both arms sidewise. Then the right arm falls along the body and the left forearm is extended to the front; hands open, palms up.

French
Brother moves only his head in small multiple nods. At the word *travail* he has a slight shrug of the shoulder.

Brazilian
Brother has his hands joined in front of waist. At the word *empregos* he opens them up to normal body width, stretching them out frontwise, hands with fingers spread apart. This movement is repeated with the word *trabalho*.

Japanese
Brother has hands in pockets, as usual, but moves them slightly up and down, which he very rarely does in any situation.

Tagalog
Brother has hands on hips and raises right forearm to slightly above waist.

FRAME VI (see Illustration F)
F: Every penny. (The closing scene following the last verbalization.)

Model
Sister proffers her hand to brother and both shake hands.

American I
Both shake hands. (Pictures inadvertantly erased and we can no longer verify who initiated the handshake.)

American II
The sister initiates the handshake which ensues.

German
Sister moves her forearms upwards, elbows close to waist, then with right hand touches brother on left shoulder, but brother does not respond.

French
Brother nods head in slight multiple motion.

Brazilian
Brother initiates handshake which is then vigorously executed.

Japanese
Sister nods head towards him. Brother makes no movement.

Tagalog
Brother walks away from sister with a brushing off motion of the right hand, arm hangs down and palm is turned outward toward sister.

CONCLUSION

In comparing the kinesic behavior of the model and the interpreter in the corresponding instances which we have analyzed, the following relationships have emerged.

In frames I, II, III, IV, and VI the model is kinesically active. In frame V the model is kinesically quiet until the end of the utterance.

Frame V lent itself to a comparison of the kinesic rhythm throughout an utterance. In all interpreters, except the Japanese, one can observe a crescendo in kinesics similar to the rhythm of the model.

Frame VI represents a typical Western way to seal a common decision. The model pair has handshake initiated by the sister. In the Brazilian pair the brother initiates the handshake, but the end result is the same. In the German pair the sister moves her arms in the direction of the brother; he does not make any movement at this point. Then the sister touches his shoulder. It appears that the brother seems under the impression that his task is finished and eventually moves away from where he was performing the interpretation. The French pair gesticulated animately up to the final point when both become verbally and kinesically quiet. Then speaking resumes, but kinesic quiet prevails. The brother says that they must save *le moindre centime* without any motion; after which the sister turns her head away from the brother towards the experimenter smiling politely at him. In the Japanese pair a handshake would be totally absurd. Brother and sister stand looking at each other, both in an identical position, hands clasped at waist height. Seemingly, the brother accepts the head nod of the sister without objection. The Filipino pair did not seal any agreement gesticulatively.

Frames I-IV allow for the greatest individual variation in kinesic behavior. Similarities with the model are, therefore, clearly transferences. Such kinesic transfers are of the same type as translations on the verbal level. They transfer the meaning of a form from the source language to the meaning and consequently to the proper form of the target language. A gesture of the source culture will be transferred to the equivalent gesture in the target culture. We are purposely leaving out study of the problem of translating any detailed discussion of meaning. Meaning is doubtlessly language-specific and cannot really be transferred from one language to another (Catford 1965:35-37). There is no universal culture-free semantics and indeed "one must beware of building bridges between different languages by means of 'naked ideas.'" (Firth 1956: 134). What we want to show is that without kinesics even less of the original meaning is transferred and there is a greater chance that whatever is transferred may be distorted to a higher degree than necessary.

All frames show a clear influence of the body movements of the model. This is particularly apparent in Frame IV where all Westerners, including the Filipino, raise their arm. The Japanese man whose culture does not allow for such movement still has an upward motion of the hand. The body motions are more pronounced in the Brazilian man true to the greater amount of kinesic activity which is characteristic of the South American culture. The Filipino pair also shows high kinesic activity. Most of the body movements of the French pair are of the "rounded" type. This is especially evident in their hand gestures. In the German psychiatric literature, body motions are classified as "rounded" (*rund*), "abrupt" (*abgehackt*) and "square" (*eckig*); but we agree with Wallblott (in press) that the presence of any of these forms does not necessarily correlate with a psychic state. To us the preference for any one of these three types seems most likely representative of a general tendency within the kinesic system of different cultures.

Once the kinesic expressions were adjusted to their various cultural equivalents we still noticed a remarkable amount of correspondence in the choice of the body part to be moved (head, arms, hands), the direction (pointing towards the conversation partner, upward stroke), range (degree of extension), and rhythm (single versus multiple motion, rapidity of motion) of the movement and the general body posture between the model and the interpreters.

With the proper funding we could document our findings with detailed computerized comparisons using the Wallblott (in press) system (see Figure I).

The study in paraphrase between the model and the two American pairs may have interesting implications for the psychology of the translation process, an area in which very little evidence is available. The model had the principal sentence stress on *have* in *That's what I have been doing* and American I had the prime stress on *been* in that same sentence. Their gesture was similar and it occurred at the stressed word. There seemed to have been the memory of the redundant emphasis of stress and kinesics, but the whole sentence was remembered as a meaningful totality rather than strictly verbatim beyond the segmental level.

Our study has tried to show the intrinsic connection between the verbal and the nonverbal component of human communication and that the choice of Formal Equivalence or of Dynamic Equivalence applies to kinesics as well as to verbalization.

SUGGESTIONS FOR FURTHER RESEARCH

In this study our analysis has been limited to the verbal and nonverbal translation of the message as communicated by each of the conversation partners. The man's parts have been translated by a man and the woman's parts have been translated by a woman. In all cultures man and women differ in both instinctual and the culturally acquired ways to behave nonverbally. The same meaning is not expressed with identical, but with corresponding body motions (von Raffler-Engel and Weinstein 1978). We did not go into the problem of translating by an other-sex interpreter. We have started a few videotapings for a research project in that field to be completed at a date later. For this purpose we asked a male and a female foreign student to interpret the whole interaction of the model as viewed on the videotape. The two interpreters were videotaped separately and without knowledge of each other (von Raffler-Engel, forthcoming).

In the analysis of our videotapes we have looked at the verbal and nonverbal behavior of the individual interpreters, but we have not included in our analysis how the interactional factors are being translated. While all Western interpreters felt very much at ease with the subject matter to be translated, the Japanese man told us that he found a discussion over money between brother and sister most peculiar. The Japanese language requires forms of deference to men when it is spoken by women. In a Dynamic Equivalence translation (Nida 1964) the shift in dominance presents no problem. In a Formal Equivalence translation the translation problems become extremely complex.

In the model the dominant speaker was definitely the sister who started the argument and who brought it to conclusion. Nevertheless, the concluding words were said by the man in the French and the Brazilian version. With the use of the interpretations which we have on videotape a study is planned to research the power relationship in the conversational interaction in the source language and in its various translations (Smith forthcoming). It is not enough to translate the form of the language, a good interpreter must also incorporate the use of language. He must be well versed in the ethnography of speaking of the source as well as of the target language. In written language when gestures are described in the text, an FE translation presents no particular problems. In the realm of kinesics, the problems in a written DE translation are very acute. In consecutive interpreting an FE translation is very seldom chosen. If anything, there is choice in degrees of DE translations. In speaking, if the interpreter makes any gestures at all, he will automatically do them in

the target language.

Several books are available which describe the body language of a specific culture. The most recent of these books is a finely illustrated one for European French (Wiley 1977). None is yet available for Canadian French. We suggest that translators, interpreters, and foreign language teachers familiarize themselves with such books and that Translation Schools offer courses in Comparative Kinesics.

H. G. Wallblott "Ein System zur halbautomatischen, quantitativen Analyse von Handbewegungen" in Einführung in die nonverbale Verhaltungslehre, hrsg. von W. von Raffler-Engel and B. Hoffer. München: Wilhelm Fink Verlag, 1979.

Figure I

H. G. Wallblott "Ein System zur halbautomatischen, quantitativen Analyse von Handbewegungen" in Einführung in die nonverbale Verhaltungslehre, hrsg. von W. von Raffler-Engel and B. Hoffer. München: Wilhelm Fink Verlag, 1979.

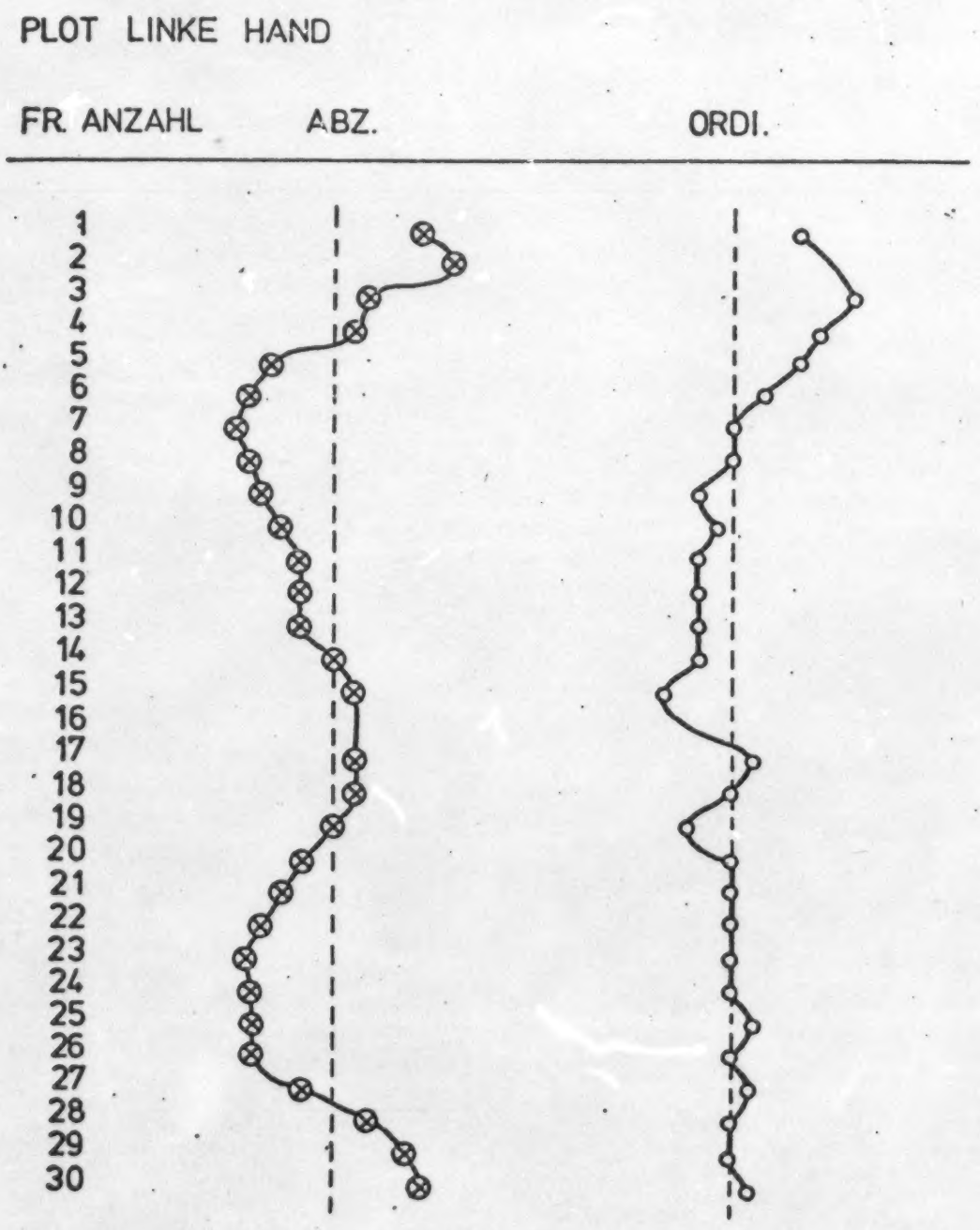
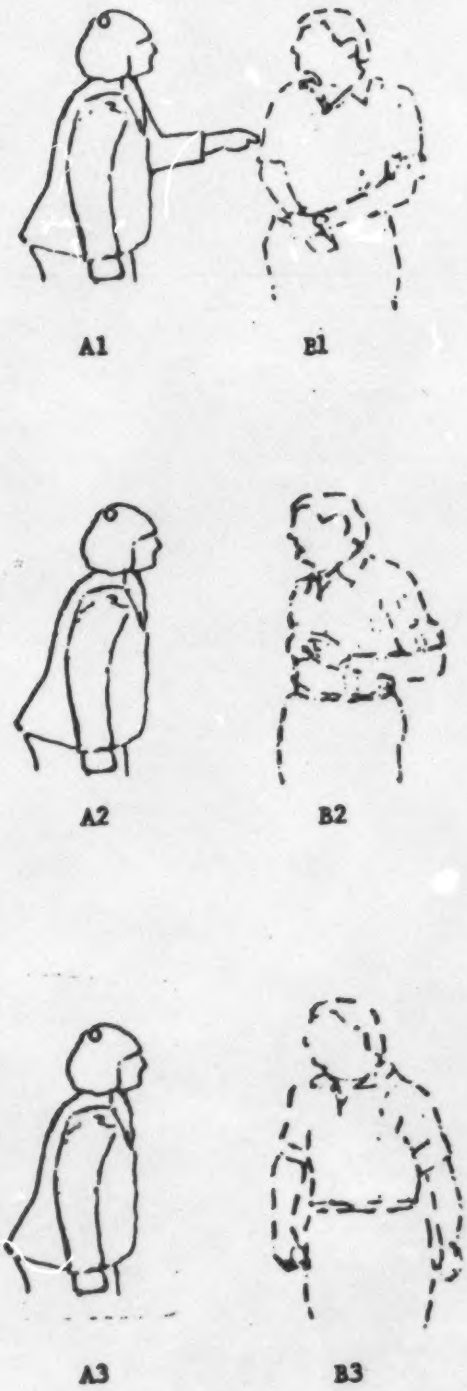


Abbildung 2: Beispielausdruck einer Handbewegungsanalyse

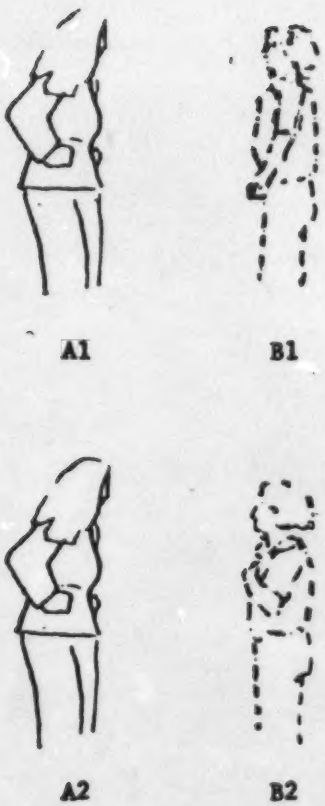
Auflösung: 5 Bilder pro Sekunde, d.h. jedes zehnte Videobild der Aufnahme wurde digitalisiert. Gesamtlänge des Ausschnitts: 6 Sec.

Figure 15

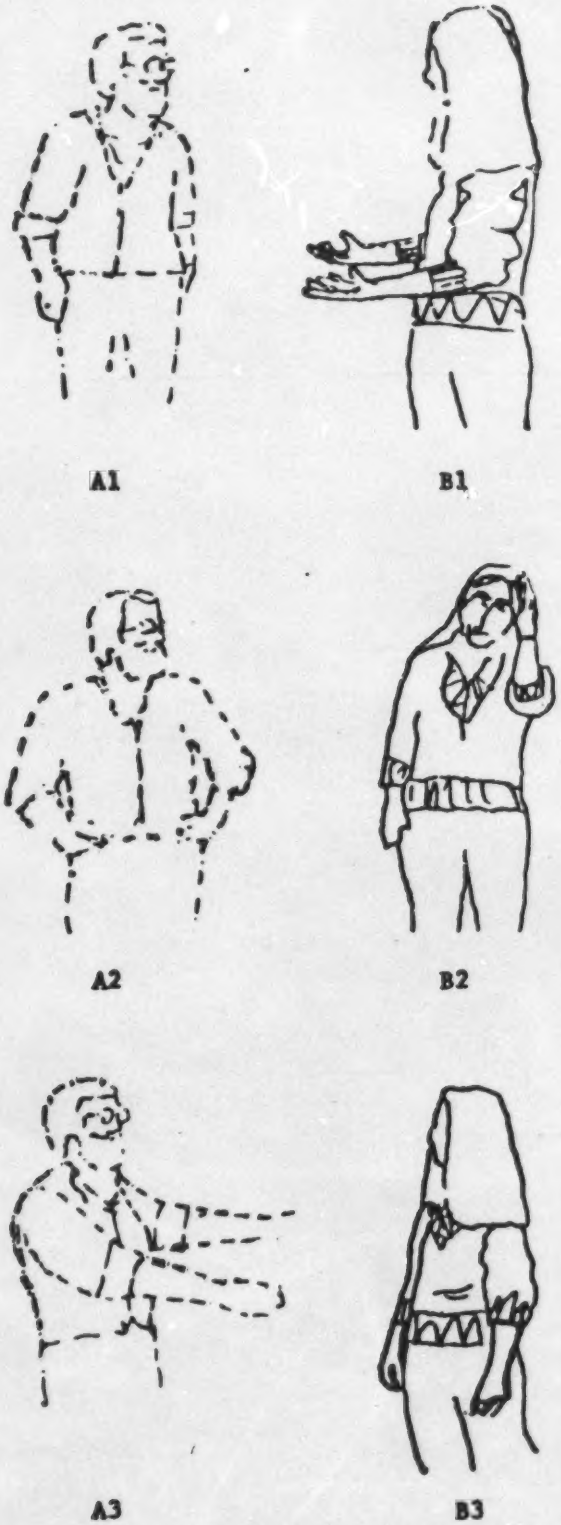
FRAME I. Illustration A-B, Model



FRAME I. Illustration A-B, American I



FRAME I. Illustration A-B, American II



FRAME I. Illustration A-B, German

A1

B1

A2

B2

FRAME I. Illustration A-B, French

A1

B1

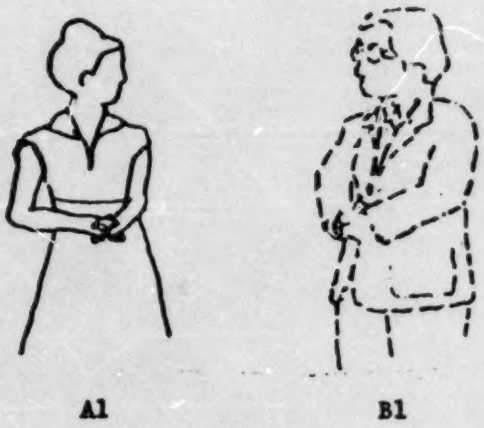
A2

B2

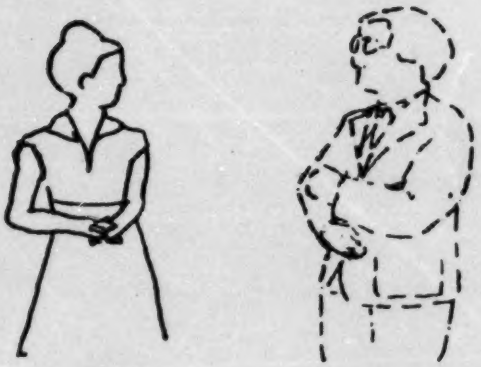
A3

B3

FRAME I. Illustration A-B, Brazilian

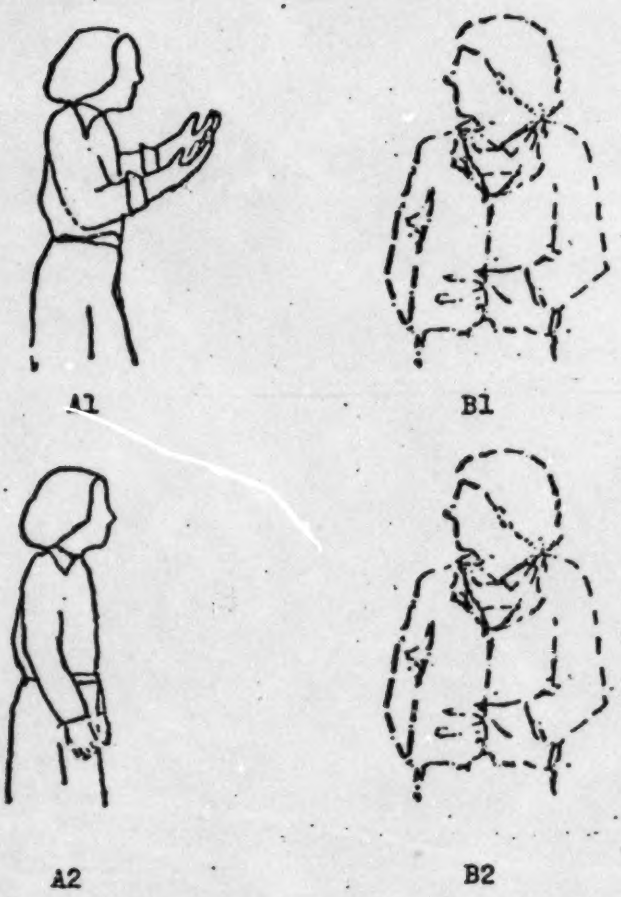


A1 B1

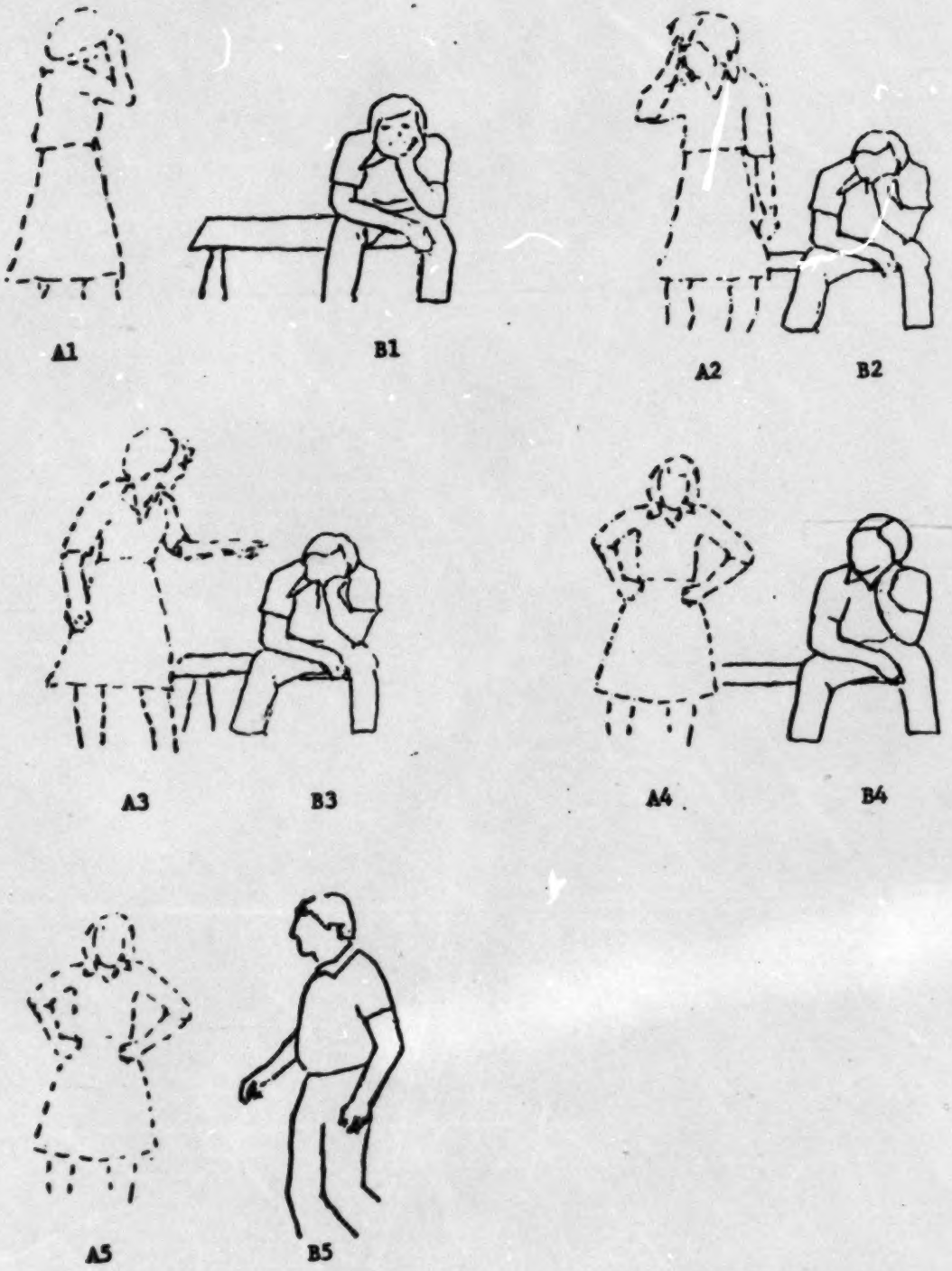


A2 B2

FRAME I. Illustration A-B, Japanese

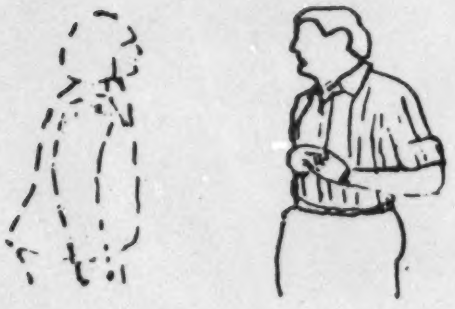


FRAME I. Illustration A-B, Tagalog

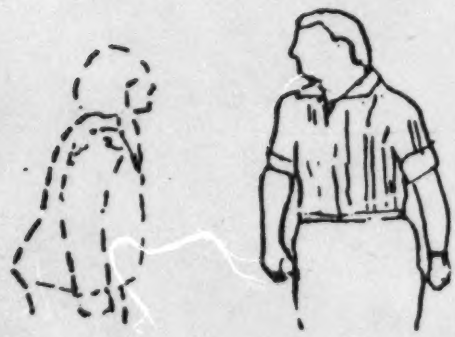


FRAME II. Illustration A-B, Model

A1 B1



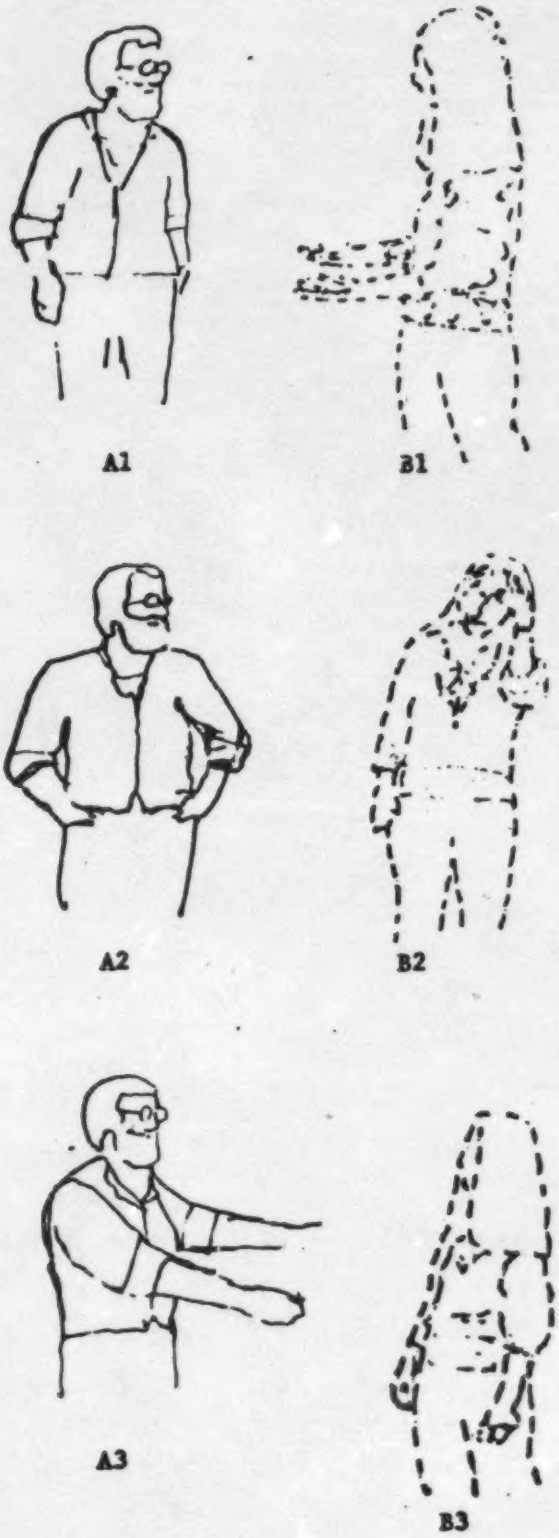
A1 B2



B3

FRAME II. Illustration A-B, American I

FRAME II. Illustration A-B, American II



FRAME II. Illustration A-B, German

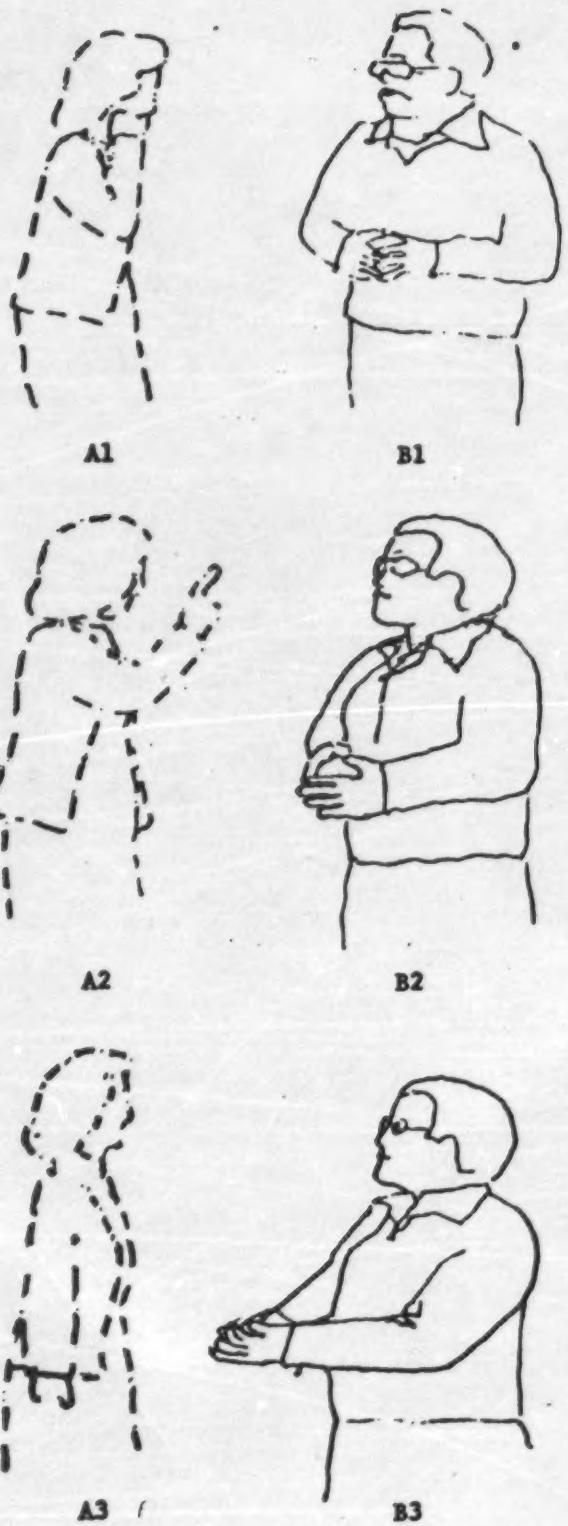
A1

B1

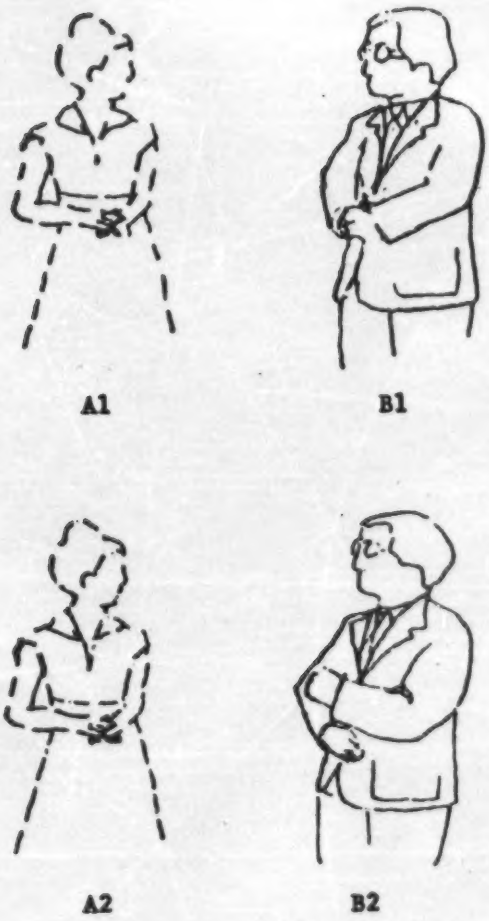
A2

B2

FRAME II. Illustration A-B, French



FRAME II. Illustration A-B, Brazilian



FRAME II. Illustration A-B, Japanese

A1

B1

A2

B2

FRAME II. Illustration A-B, Tagalog

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APPENDIX

--Translated versions--

GERMAN DIALOGUE

F: Also es war in erster Linie deine Idee, nicht meine.
M: Ich wollte nicht das Geld sinnlos aus dem Fenster werfen.
F: O.K. Setz dich mal in Ruhe mit mir hin, und lass uns darüber reden. Eine Sache, was wir tun können, ist zurückgehen zu unseren Eltern in unsere Heimatstadt.
M: Es wäre eine Möglichkeit, aber ich müsste hier meinen Job aufgben.
F: (M'hm. Das ist richtig.) (Hm.) Nun. Dann lassen wir uns mit unserem Geld vernünftiger umgehen.
M: Das ist, was ich die ganze Zeit getan habe.
F: Es ist die einzige Möglichkeit. Es gibt keinen anderen Weg, das Problem zu lösen.
M: Vielleicht hast du recht. (Läuft es?) Die Sache kann schlimmer für uns ausgehen. Wir mögen beide unseren Job.
F: Ich glaube, wir können schon hier zurechtkommen und auskommen in dieser Stadt.
M: (Mein Turn, oder what?) Wir sind ziemlich glücklich hier, und wir müssen nicht hungern. Und von nun an mussen wir unser Geld besser einteilen.
F: Gut. Dann sind unsere Probleme ja gelöst.

FRENCH DIALOGUE

F: C'etait ton idée le premier de venir ici.
M: Comment, mon idée? Je n'avais pas prévu de depenser tout l'argent.
F: D'accord. Euh, asseyons-nous, et reflechissons calmement. Je sais. Nous pouvons, euh, revenir en ville, vivre avec la famille, et tous nos problèmes sont resolus.
M: Peut-être. Mais alors, ça veut dire que je dois abandonner mon travail ici.
F: Ah oui. Eh bien, donc nous devons faire plus attention à notre argent.
M: Mais, c'est toujours ce que je fais.
F: Mais de, mais nous devons faire plus attention, mais, que faire?
M: Peut-être que tu as raison. Les choses pourraient etre pires. Mais nous aimons tous les deux notre travail.
F: D'accord. Nous pouvons rester ici et les choses iront.
M: Nous sommes chanceux. Nous avons de quoi a manger.
F: Le probleme est resolu.
M: Maintenant nous devons faire at, faire attention et sauver le moindre centime.

PORTUGUESE DIALOGUE

F: Você é que teve a idéia em primeiro lugar.
M: Olha, não me culpe, não. A idéia não foi minha e não foi por culpa minha que nos gastamos o dinheiro todo.
F: Calma, calma. Vamos pensar racionalmente sobre o assunto. Já sei. A gente vai prá casa da família e, ficando lá, nos não precisamos ter despesa e nao vamos ter problema de dinheiro.
M: É, talvez. Mas isso quer dizer que nós vamos ter que desistir dos nossos empregos que temos aqui.
F: É...Nos temos que planejar melhor o nosso dinheiro e controlar mais as despesas.
M: Mas o que é que você acha que eu tenho feito, mulher? Eu tenho planejado o dinheiro que nós gastamos. E isso que eu tenho feito.
F: Mas nós temos que fazer isso, mais e melhor ainda...planejar mais, controlar mais o dinheiro.
M: Talvez...E, talvez, porque nós gostamos dos nossos empregos, gostamos do nosso trabalho...
F: Sim, é...Eu acho que a gente pode ficar aqui e quebrar o galho.
M: Talvez, se nós planejarmos melhor o nosso dinheiro. De agora em diante vai ser assim: não se gasta um tostão sem antes planejar.
F: Exatamenta.
M: Toca aqui.
F: Vamos controlar tostão por tostão.
M: Exatamente.

JAPANESE DIALOGUE

F: Anata no kangae dattan desho?
M: Doo uy imi? Bokura wa okane wo setsuyaku siyoo to keikaku shite kita dewa nakia?
F: Maa-maa ochitsuite kangaete mimashoo yo. Kokyo ni kaeru janai. Soshite ryooshin to isshoni sumeba sositara mondai wa subete kaiketsu suru to omowanai?
M: Tabun ne. Dakedo koko deno shigoto wa doonaru udai?
F: Ah. Jah. Kore kara moo sukoshi okane wo setsuyaku suru yooni shimashoo yo.
M: Sore wa boku ga inamade yatte kita koto ja nai ka?
F: Oh-oh.
M: Tabun ne. Kimi no yuukoto wa tadashii yo. Dakedo boku wa Shigoto ga sukida kara ne.
F: Jah, watashitachi futari de koko ni ite, soshite mah giri-giri no seikatsu dakewa dekiru wa.
M: Mah, inamadewa ue mo sezuni saite no sen de koreta keredo mo, korekara moo ichido setsuyaku shite yaru yooni keikaku shiyoo.
F: Soo ne. Issen kara setsuyaku shite yarimashoo.

TAGALOG DIALOGUE

F: Sinabi mo kasi yon eh.
M: Alam mo, ang kasalanan ko, Naneng, wala akong magagawa, naubos talagang pira ko eh.
F: Sigue magisip tayo'ng mabuti. Alam kona, puede tayo'ng umowi sa Dagupan.
M: Tayka mona puede tayo lilipat sa gubat may trabajo ako doon eh. Pareho ng trabajo ko dito. (Malabo ata eh.)
F: Alam kona. Magtipid tayo.
M: Yon na nga ang ginagawa ko eh. Wala na akong 'ka good time, good time. Wala na akong ginagawa kong di magtipid ng pira eh. Pano!?
F: Kailangan nating magtipid.
M: Alam mo parin, siguro tama ka! Puede narin dito, diba?
F: O. O. Magtipidnarin tayo.
M: Segue alam mo ayos cang. Di naman tayo gatom. Ayos lang hindi ba?
F: O. O. Segue ayos na.
M: Okay ayos na.
F: O. O.
M: Okay. Ito nalang tayo.
F: O. O.
M: Okay. Good.